

## MUSIC CLASS CRITIQUE SCORING KEY

SCORE HIGHEST INSTANCES = score the highest level of achievement demonstrated by the student even if there is only one occurrence

### IDENTIFICATION OF SPECIFIC REFERENCES TO MUSICAL ELEMENTS WHILE MAKING CRITICAL COMMENTS AND/OR SUGGESTED REVISIONS THROUGHOUT THE CRITIQUE.

- 4- MAKES MANY SPECIFIC AND APPROPRIATE REFERENCES TO MUSICAL ELEMENTS IN THE PERFORMANCE (e.g., "the baritones came in late and too loudly on measure 16 and never caught up until the end"; "I forgot to give the half notes two beats on measure 3 but I held the quarter notes longer to make up for it")
  - 3- REFERS TO MUSICAL ELEMENTS WITH INCREASED SPECIFICITY, COHERENCE AND RELEVANCE TO MUSICAL DIMENSIONS (e.g., "the french horns played the eighth notes like quarter notes (rhythm)", "the accents in the trombones need more punch [dynamics]")
  - 2- REFERS TO ISOLATED MUSICAL ELEMENTS and/or MAKES OVERLY BROAD, SOMETIMES INAPPROPRIATE OR IRRELEVANT REFERENCES TO THE PERFORMANCE (e.g., "out of tune"; "sloppy rhythm"; "tubas too soft")
  - 1- DOES NOT REFER TO MUSICAL ELEMENTS IN PERFORMANCE (e.g., "bad"; "great"; "much better"; "keep together")
- NR - no response or not enough statements given

### ABILITY TO SUGGEST REVISIONS OR PRACTICE PLANS FOR IMPROVING PERFORMANCES

- 4- SUGGESTS HIGHLY ARTICULATED PRACTICE STRATEGIES AND REVISIONS CLEARLY LINKED WITH SPECIFIC CRITICAL COMMENTS ON THE FORM (e.g., "the flutes should play staccato like the trumpets do in the first version", "the percussion should practice the hard parts 3 times slowly, then at the tempo marked for more precision")
  - 3- SUGGESTS MORE SPECIFIC AND CONSTRUCTIVE REVISIONS OR PRACTICE PLANS SOMETIMES LINKED TO CRITICAL COMMENTS ON THE FORM (e.g., "the flutes should use a hard and crisp tone", "the percussion should count for better rhythm", "saxes should practice articulation")
  - 2- OFFERS OVERLY BROAD, SUPERFICIAL OR UNCONSTRUCTIVE SUGGESTIONS (e.g., "play more in tune", "find the bad spots and practice them", "don't play sloppy")
  - 1- DOES NOT REFER TO SPECIFIC MUSICAL ELEMENTS WHILE SUGGESTING HOW TO IMPROVE THE PERFORMANCE (e.g., "practice", "take your instrument home", or "listen")
- NR - no response or not enough statements given

### CONNECTIONS DEVELOPED AMONG MUSICAL ELEMENTS OR PRACTICE PLANS WHICH ARE INCREASINGLY COORDINATED WITH CRITICAL COMMENTS WHILE DISCUSSING THE INDIVIDUAL AND ENSEMBLE PERFORMANCE(S).

- 4- EVIDENCE FOR MORE COMPLEX COORDINATION OF TWO OR MORE POINTS OF VIEW AND CAUSAL RELATIONS ACROSS ONE OR MORE MUSICAL ELEMENTS (e.g., "after the clarinets came in the oboes got louder and I started playing sharp")
  - 3- EVIDENCE FOR SINGLE COORDINATION OF MUSICAL ELEMENTS BETWEEN TWO POINTS OF VIEW (e.g., "Trumpets were too loud; I couldn't be heard")
  - 2- DESCRIPTION OF ONE OR MORE SINGLE POINTS OF VIEW WHICH ARE NOT CONNECTED (e.g., "I was too loud"; "we were out of tune"; "the drums dragged")
  - 1- RESPONSE INSUFFICIENT FOR DETERMINING CONNECTIONS (e.g., "very bad"; "good"; or "practice")
- NR - no response or not enough statements given